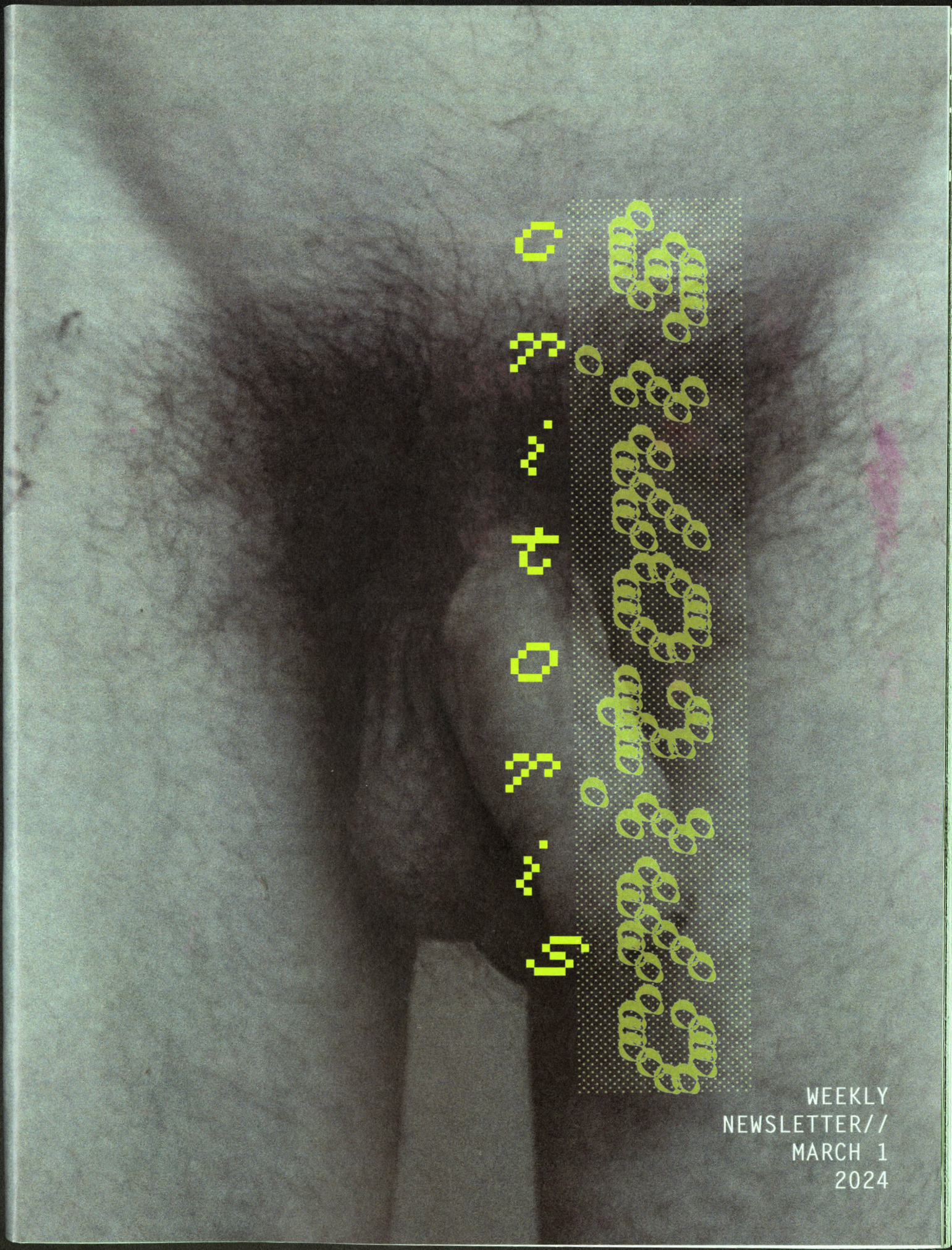

WEEKLY
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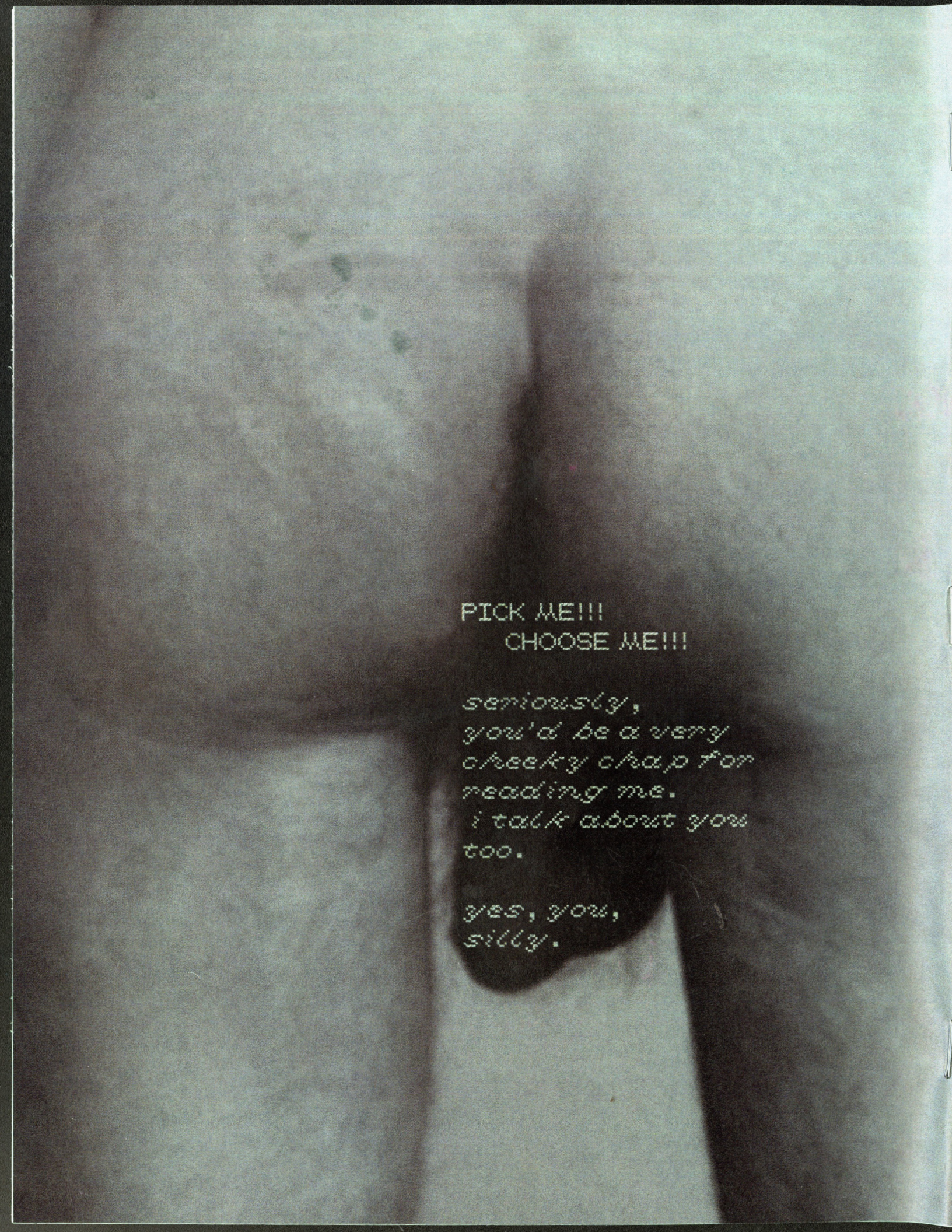
MARCH 1
2024


PICK ME!!!
CHOOSE ME!!!
seriously,
you'd be a very
cheeky chap for
reading me.
i talk about you
too.
yes, you,
silly.

WEEKLY
NEWSLETTER//
MARCH 1
2024

critoris: weekly art critics newsletter,
every friday.

# hoşgeldin aşkim

Isabella Mendoza
Chuyao Zheng
Aden Hardin
Paola Pomarico
Minjee Hong
Hoāi
Cannon Koen
Amber Dacanay
Rawnak Rahman
Sadie Withers
Camille
Defne Ayaz
Sevgican Safinâzım Sakar aka naz
Layla Stanley
Prince Palace
Yufei Li
\\

İzabelâ Mendoza
Çuyağo Zeng
Eydın Hardin
Pağolo Pômarikoğ
Minşji heng
Hoavi
Kenın Koğın
Embır Dekani
Ravnak Rahman
Seyğdi Vidırs
Kamil
Defne Ayaz
uhhhhh naz
Leyla Stenli
Prıns Pelıs

Willkommen,
Liebes <34

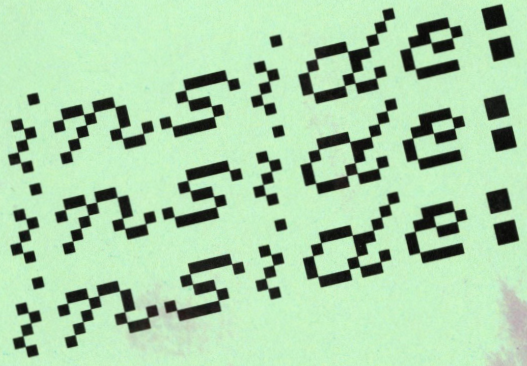
Velkomin
ástin mín

♥witaj
kochanie

mirëseardhje
dashuria ime<3

●delala min tu
bi xér hatî nava
dilê min.

bienvenida
mi amor <3



Rest in Power & Peace, Nex Benedict

A Quote From The People's Equality and Democracy Party
Izmir Representative Burcugül Çubuk

coloring page

KURDISTAN EXISTS, TRANS PEOPLE EXIST

Paola Pomarico:
An Aesthetic Experience of Concrete Beam Yield Tests

Yev Atmore:
An Analysis of Jim Denomie's
"Attack on Fort Snelling Bar and Grill"
[Misinterpretation when Lacking Information]

[crit club]

acknowledgements & credits & thx

♥welcome to
the zine luv♥

欢迎来到这本杂志
我的爱人

# Rest in Power...

Nex Benedict

(January 11th 2008-February 8th 2024)

Nex Benedict was 16 years old. They were a 4.0 student at Owasso High School. They loved The Walking Dead, drawing, reading, playing Ark and Minecraft. They loved cats.

Rest in Peace, Nex

oritomis
oritomis

Hello Clits,

Safinâzım is so good with writing, I'm more of a short poetry girlie. I'm trying my best.

But one day I was at Wash, and these guys with a microphone approached me and asked me what my worst date was. Even if it wasn't a bad date i told them about that one guy who took me to an erotic shop for the first date. And even though it was a fun moment i felt used for my past experience. And cooperations do that all the time and it's so frustrating. They take what small beautiful detail you have in your life and basically billboard the shit out of it,, you know what I mean? Like why the fuck do you need to hear my worst date experience? That's exclusive to bitches that fuck with me. I don't want you to profit out of my life experience aka MY profit from this life. smh. im sorry i got frustrated this is so capital

As we were curating this issue with safinazim, I came up with an unofficial theme for this issue: occupation.
What is occupation? Who is occupied? Why does it matter and is it just a capitalist word or is it in different parts of our lives? I hope you can find some answers in this weeks newsletter <3

One more note,, there might be some submissions that are not in this zine but don't worry!!
I'm making a spring break special edition zine and those are going to be in it.

Hope everyone has a relaxing spring break! or a productive one, whichever works best for you.
I hope Naz lands to Istanbul safe and sound.

Adios! Hope you enjoy!!!
squirting creativity every week.
-namize

The commonalities between Kurdish, Haitian, Irish, Palestinian, Armenian, Jewish, Black, Indigenous, People of Color, queer struggles; the similarities of the wars against such bodies, beg inspection.

# We need an international, transnational effort for liberation.

The People'a Equality and Democracy Party
Partiya Wekhevî û Demokrasiya Gelan
Halkların Eşitlik ve Demokrasi Partisi
İzmir Representative
Burcugül Çubuk:

On February 10, 2024, in the Kadıköy district of İstanbul, the organizers of Trans Pride İstanbul organized a protest “For Those We Lost to Discrimination and to the Earthquake”. 11 people attended the protest. For 11 people, 8 arrest cars were prepared before the protest. After the press release, the 11 people were arrested and were waited for hours, handcuffed behind their back. When first put in the arrest car, the police gave flying kicks, smashed heads onto windows, hit someone’s eye and ear, stripped and tortured one protestor. One protestor’s piercing was hit, scratching their cornea, facing the risk of vision loss. After the hospital procedures, while they were held in two separate cars, one group of protestors were forcefully put through racist-fascist anthems and many sexist, discriminatory insults were directed.

color me! color me! color me!

color me! color me! color me!

# KURDISTAN EXISTS TRANS PEOPLE EXIST

We are closely monitoring with concern the repercussions of discrimination, hate speech, and nationalism fueled by the state on the LGBTI+ movement, especially after 2015. We believe that the reactions to slogans related to Kurdistan shouted at LGBTI+ events in recent years are not independent of the political context. We are issuing this statement to both speak out against this trend and emphasize that homonationalism will not prevail in Turkish LGBTI+ activism.

## Externalization of the Problem and Denial of Existence

Similar to the exclusion methods of heterosexism against the LGBTI+ community, the official ideology also attempts to suppress and eliminate identities that are not Turkish and Muslim-Sunni through methods such as denial, assimilation, and neglect. Demands for the democratic resolution of the Kurdish issue and the LGBTI+ struggle for rights are considered as problems created and incited by external forces. The issues are externalized, and the demands for rights are ignored. Today, not only Kurds but also LGBTQ+ individuals are being discussed and debated within the framework of securitization. The ruling party and its allies, judiciary members, state institutions, and pro-government media position Kurds as a threat against the nation, while LGBTQ+ individuals are portrayed as a threat to the family.

The president, who before coming to power visited various safe LGBTI+ spaces, saying "I ask for your vote, your heart, your support," and emphasized the need to legally safeguard the rights and freedoms of homosexuals, stating, "We find the treatment they sometimes receive on certain television screens inhumane," and who, as one of the actors in the resolution process, stated that the Kurdish issue is not the problem of just a part but of the entire nation, and explained his approach with the words "The Kurdish issue is my problem"; today, intervenes even in the act of LGBT+ individuals having tea and attempts to imprison Kurds.

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## Impunity Policies

Effective investigation processes are not conducted following hate crimes, and even if perpetrators are prosecuted, the absence of a law specifically aimed at preventing hate crimes allows discrimination to be legitimized in the punishment process by applying reductions such as "unjust provocation" or "good conduct", often resulting in impunity in the trial process. In trans hate crimes, the individuals committing the crime are not identified. The state's failure to consistently record, investigate, or punish violence against transgender individuals and trans murders contributes to an increase in trans crimes and the impunity of hate crimes. Failure to effectively investigate forced disappearances, torture, murder, deaths in custody, and extrajudicial executions against Kurds leads to perpetrator being rewarded with impunity or promotion. The bodies of people killed by the state are delivered to their relatives in cardboard boxes years later. Todays, thousands of Kurds do not even have graves.

## Right to Grieve

The state's decision-making power on whose life is worth living, how one will live, how one will die, and how one will be mourned or not after death is a commonality in the practices against both groups. The LGBTI+ individuals and Kurds are isolated and targeted by the state. The government seeks to discipline both groups through the treatment of the deceased. The bodies of the deceased, burial rights, and funeral procedures are used as a tool to punish the Kurdish people and LGBTI+ individuals. When the state-appointed imams refuse to perform funeral prayers for those deemed unacceptable, both groups seek to assert their mourning rights and to bury their dead.Attempts of Gentrification

In Istanbul's Beyoglu district, displacements of trans individuals on Purtelas, Baskurt Street, Kazanci Slope, Ulker Street, and Cihangir, and the forced displacement of Kurds in Alipasa and Lalebey neighborhoods in Diyarbakır's Sur district are carried out with the aim of gentrification by a common perpetrator. These practices, which focus on homogenization, social-spatial engineering products, aim to push these groups out of the city, isolate them, erase cultural heritage and memory, obstruct organizational possibilities/opportunities, and enrich the state and capitalists through rent. The practices of Team A in Esat-Eryaman and the practices of security forces in Kurdistan are just a few examples of this. Relationship Between Palestine and Kurdistan

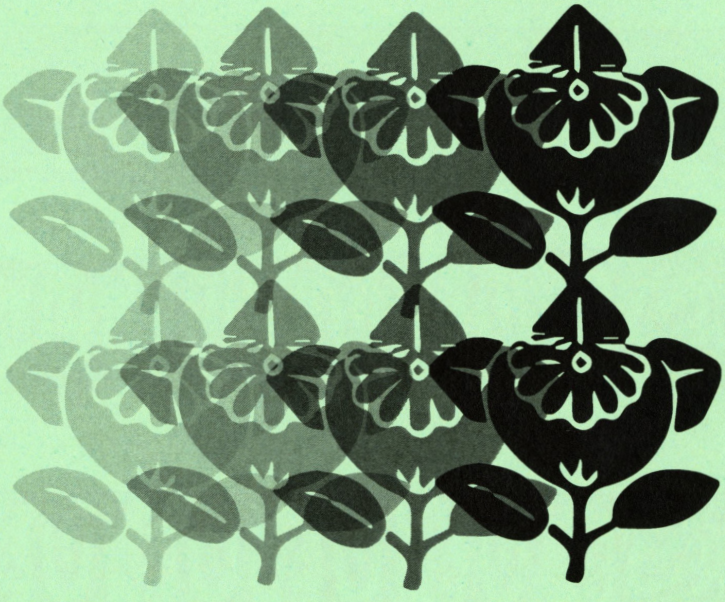
The lack of effective confrontation with the past in Turkey, the reproduction of denial, the covering up of colonialism, and the normalization of impunity prevent the correct characterization of the policies pursued by Israel in Palestine and Turkey in Kurdistan There are parallels between the settlements built by Israel as a result of occupation in Palestine and the Eastern Reform Plan, General Inspectorates, and state of emergency practices implemented in Turkey. The appointment of trustees to Kurdish provinces by the state is just one of the practices among occupation practices. These practices can be seen in the displacement of non-assimilated Kurds, the placement of Turks in vacant areas, the ban on Kurdish, and the removal of Kurdish geographical names. Monopoly of Naming

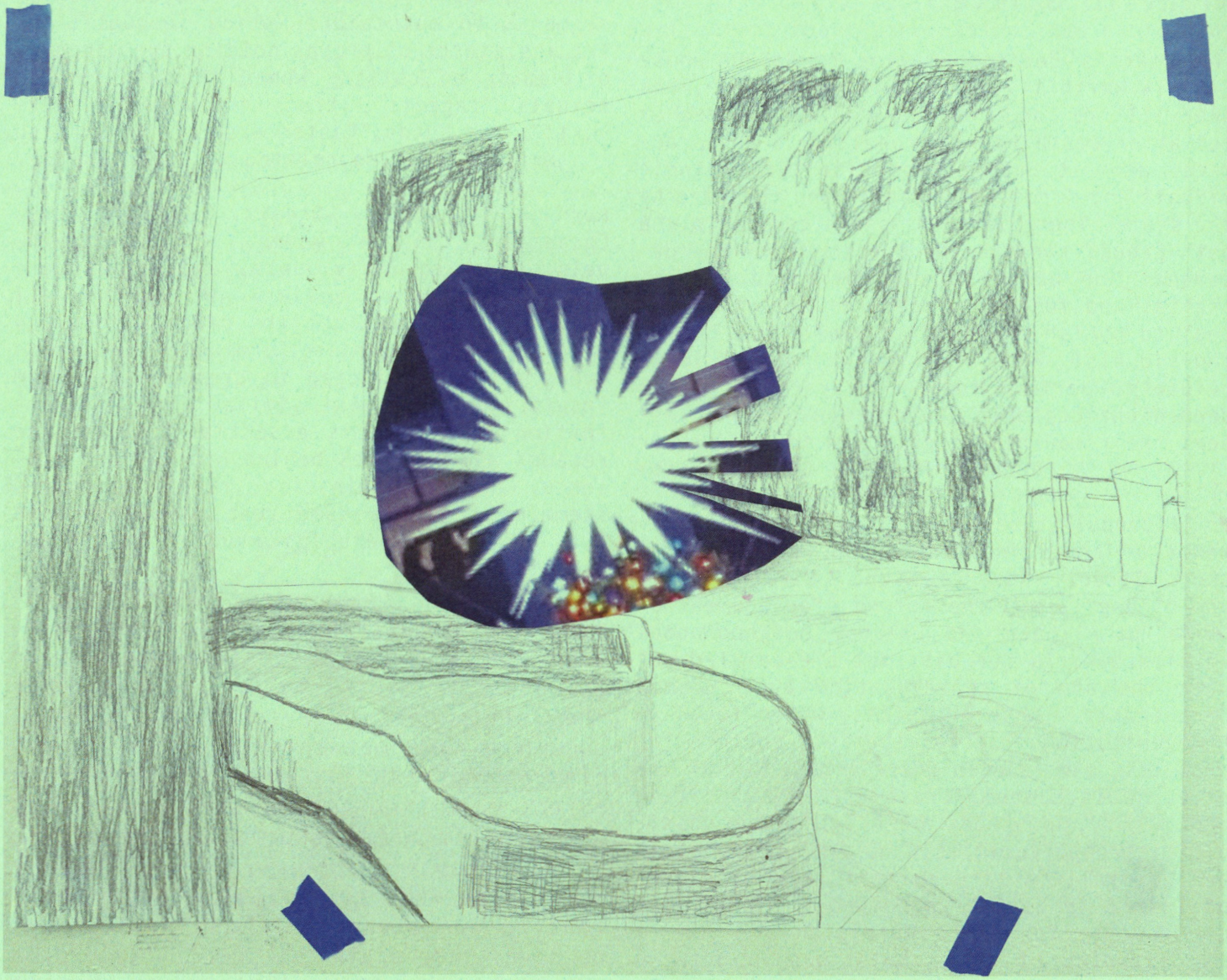
When individuals subjected to discrimination express their demands for social change, dominant groups intentionally mislabel these segments to maintain existing inequalities. The insistence of groups holding the monopoly of naming on calling women "ladies", homosexuals "faggots", trans individuals "perverts", and Kurds "Easterners" or "of Kurdish origin" is also related to this purpose.

Kurds, Armenians, Greeks, Arabs, Jews, Christians, Sh'iah, women, LGBTI+ individuals, disabled individuals, and animals are integral parts of society. We embrace all our identities against the official ideology of singularity! While forming partnerships among groups subjected to pressure may seem insufficient to resist similar forms of domination alone, it is essential to name the reasons and purposes behind oppression, violence, and discrimination, reveal practices stemming from the same root, and establish partnerships among these groups.

We defend the right of the Kurdish people, who have strongly opposed assimilation for a century, to determine their own destiny. Additionally, we argue that the Kurdish issue, even if there is no common ground between the forms of violence, oppression, and discrimination directed at identities and communities we identify with, should be the agenda of all people living in Turkey. We remind those who ignore LGBTI+ individuals that we are always here and will always be here. Once again, we shout: "Kurdistan exists, LGBTI+ individuals exist!"

- Trans Pride İstanbul





Yufei Li

Paola Pomarico

February, 2024

# An Aesthetic Experience of Concrete Beam Yield Tests

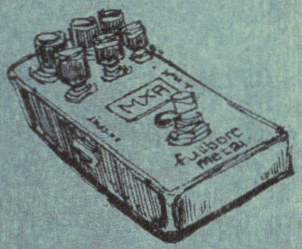
In an experiment performed by civil/structural engineers, steel reinforced concrete beams are placed in an apparatus wherein they are fixed rigidly at both ends, and subjected to hydraulically inflicted load along their unsupported span. The aim of the experiment is to increase the load on the beam, continuously causing its internal bending stresses to rise until it reaches its yield point and critically fails.

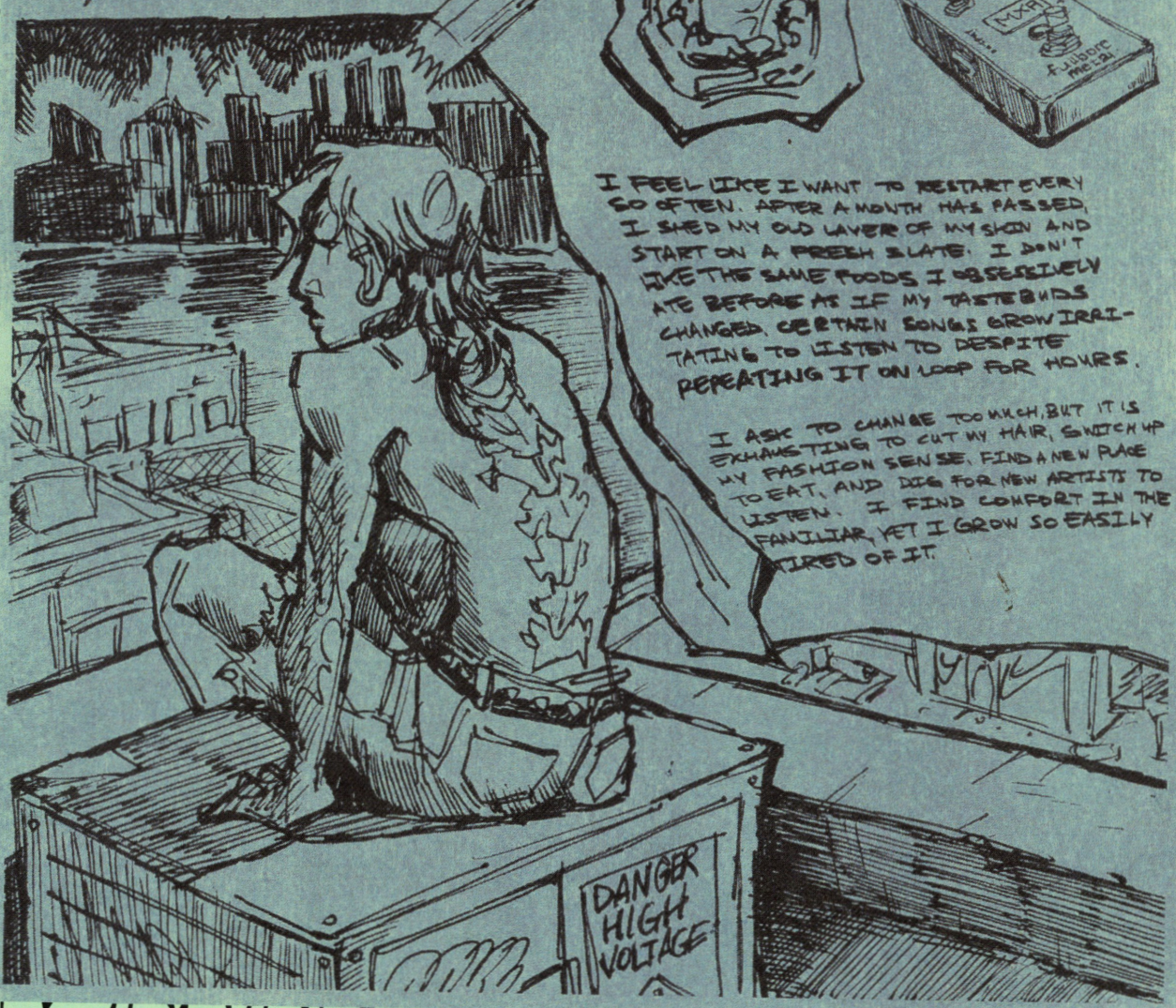
Why is it that I hysterically cry when I watch a video of a concrete beam yield test? This beam I am looking at is inanimate, and rationally I know it cannot feel pain; despite this, I cannot help myself from deeply empathizing with it. It is so utterly pathetic — this helpless beam that is brought into existence for the sole purpose of being burdened with stress so great it cannot escape failure.

Concrete has such a specific materiality: so stiff and rigid, so resistant to compression yet weak under tension and bending. I hear the sound of the hydraulic pistons inflicting their force upon the beam — the force builds and builds as internal stresses grow stronger and stronger… The poor beam resists bending with admirable effort and endurance before it suddenly and violently gives up; the explosive outburst of its inevitable fracture is testament to the amount of force it can withstand. Regardless of the strength in its resistance, its fracture is always inevitable. The beam does not need to speak with words or know pain and emotion for it to communicate its experience to me. Through its materiality, it exhibits an aesthetic character in its performance; through its materiality, it aesthetically expresses the stress of its experience and the futility of its existence.

What dignity does a beam have whose function is to break? Perhaps it is dignified through its humble sacrifice: after all, this beam is subjected to stress in the line of empirical research — fractured to gather data about how other beams can be made stronger. So maybe it is as heroic in its sacrifice, but that does not make it any less tragic in my eyes. Its existence might be purposeful by how it contributes to research, but that does not change the brief, futile nature of its experience and its ability to pathetically express it to me. Stress and strain is why this beam exists — it is its only purpose, and all it will ever know.

# Visceral




I FEEL LIKE I WANT TO RESTART EVERY SO OFTEN. AFTER A MONTH HAS PASSED, I SHED MY OLD LAYER OF MY SKIN AND START ON A FRESH SLATE. I DON'T LIKE THE SAME FOODS I OBSESSIVELY ATE BEFORE AS IF MY TASTEBUDS CHANGED. CERTAIN SONGS GROW IRRITATING TO LISTEN TO DESPITE REPEATING IT ON LOOP FOR HOURS.

I ASK TO CHANGE TOO MUCH, BUT IT IS EXHAUSTING TO CUT MY HAIR, SWITCH UP MY FASHION SENSE, FIND A NEW PLACE TO EAT, AND DIG FOR NEW ARTISTS TO LISTEN. I FIND COMFORT IN THE FAMILIAR, YET I GROW SO EASILY TIRED OF IT.

# Lately I've been listening:

**Shinzo No Tobira**
Mariah

[i feel like im on my flying rug, travelling to unknown lands with this song]

**Cons**
Nobukazu Takemura

[experimental computer music: you feel like you are a clown fairy stuck in a kindergarten]

**Blue Sky And Yellow Sunflower**
Susumu Yokota

[i'm a metaphysical bubble existence flowing around french lavender gardens with this song]

**Voices**
Nitin Sawhney

[very experimental dnb with traditional indian instruments]

**Lovergirls Precinct**
Oneohtrix Point Never

[just, gorgeous. synths.]

**Quasi quasi**
Domenique Dumont

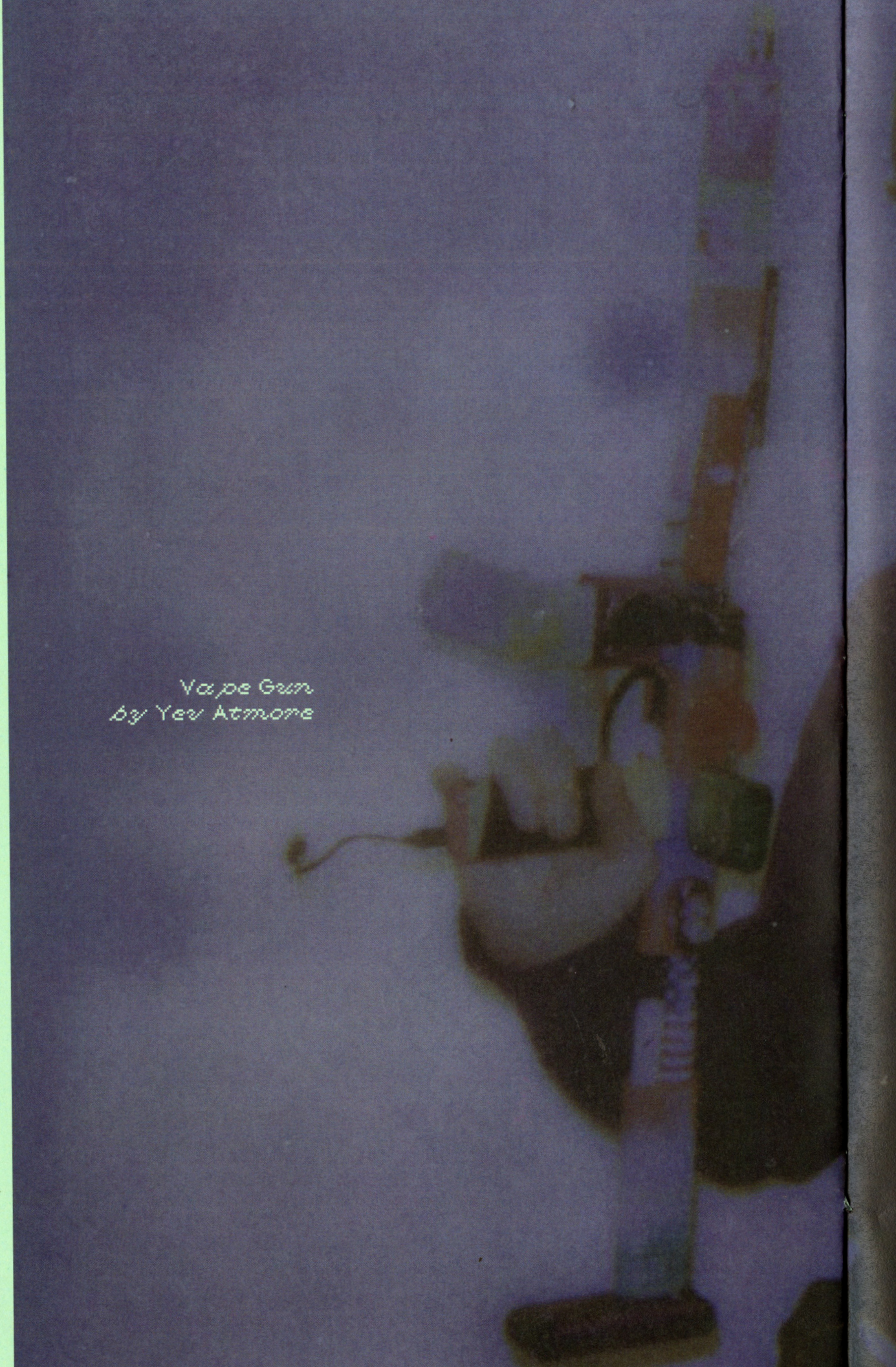
[mmm tropical]

**Things We Never Did**
Sad Lovers & Giants

[old feelings still feel new]

**New York Grief '86**
Princess Demeny

[when everything is too much]



Vape Gun
by Yev Atmore

*Attack on Fort Snelling Bar and Grill*, 2007
*Oil in canvas*
*Weisman Art Museum, University of Minnesota,*
*The Frances M. Nordeck Fund*

Attack on Fort Snelling Bar and Grill is set at the convergence of the Minnesota (blue) and Mississippi rivers (yellow-green), a sacred site for the Dakota people, who call it Bdote. On this site stands Fort Snelling, which served as an internment camp for Native prisoners after the U.S- Dakota War of 1862. Now a historic site, Fort Snelling is depicted by the artist as an entertainment venue with a mechanical bull and White Castle-like turrets. Through the windows to the left is a nod to Edward Hopper's painting Nighthawks (1942). At lower left, he casts portrait photographer Edward S. Curtis (1868-1952), author of The North American Indian, as a paparazzo.

author's note: this piece was written by a white amab nonbinary person from a privileged perspective. The author has done their best to maintain a perspective which aligns itself with the Indigenous people of North America. There are mentions of religious sexual abuse within the piece. The term "native" and indigenous" are used relatively and interchangeably. Enjoy reading, do not hesitate to pause and look something up.
miigwech, thank you.

# Asiginaak, A Siege/ A Knock

## An Analysis of Jim Denomie's "Attack on Fort Snelling Bar and Grill Misinterpretation when Lacking Information, by Yev Atmore

Jim Denomie's Attack on Fort Snelling Bar and Grill forces the viewer to witness the siege of white supremacy at Bdote, the Dakota word for the location where the Minnesota and Mississippi rivers converge. The sacred Dakota site is now home to the American colonial fort Fort Snelling. In the nineteenth century, high Fort Snelling on its vantageous hill, became an internment camp, a proto-prison responsible for the detention of Dakota peoples by the United States government. Denomie presents a satirical flashback through history, pi king out critiques of western society and through colorful pallete and simplified forms, makes the brutality of the ongoing genocide against indigenous peoples a lighthearted intellectually digestible scene.

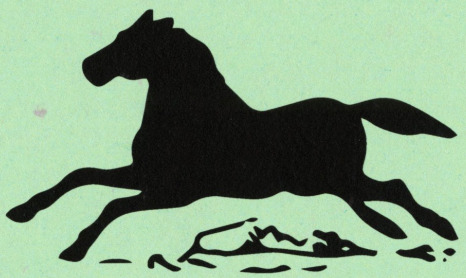
Fort Snelling has a troubling history, not the least of it being its housing of the Indian Administration, the federal agency whose withholding of provisions kicked off the 1862 US-Dakota war (Weisman). In Denomie's painting, Fort Snelling has been replaced with a White Castle, a Minneapolitan mirror for the dereliction of capitalism.
This colloquial symbol stems from White Castle Building 8, a former restaurant turned jewelry store turned oft-abandoned building on University Avenue in Minneapolis. The "Fort'' has been endowed with art-historical significance, as we see Edward Hopper's Nighthawks occurring or being performed within; the back window behind where Hooper shows storefronts, Denomie shows two indigenous people passing by on horseback. The right side of the fort houses an anvil-shaped mechanical bull being ridden by a cowboy.A drunken figure slumps himself on the bar in front of the rider. Atop the fort's crenelated turrets are three flags, the Minnesotan flag pre-2024 on the left, a triangular pennant flag bearing the letters "WWF" in the center, and the American flag on the right. The Minnesotan flag is placed on the right side of its turret, where the WWF and American flags are on their turret's left side, All the flags are blown to the right by the same breeze, a breeze most assuredly influenced by the inverted mushroom clouds in the sky. Simple cloud shapes engage the eyes, making us question their legitimate form. Are they nuclear mushroom clouds? Are they fighter planes soaring down to the ground? The far background of the piece, from left to right, is composed of a holy gold dollar coin peeking out of the left horizon. A native figure moons former governor Tim Pawlenty (Weisman), who has taken the form of the ploughing figure from the pre-2024 Minnesotan state flag. A stump with an axe completes the left tableau, man made tool against nature.

The right horizon sees two nuclear smoke stacks leaking snakes of green toxic smoke. To the side of this nuclear plant is a mother holding her two children's hands, with similar figures mirroring her or fading from her, trailing back into the distance. The middle left of the painting sees two more native people, possibly nude, riding bareback on horses, the left cream and spotted, the right white, following the aforementioned figures behind the fort. The right figure waves something in the air, perhaps his own axe, perhaps a pipe, perhaps a Molotov cocktail. Below these is a police car, its front out of frame, with a native man's head and a horse's head peeking out from. the cruiser's popped trunk. This is a reference to a real 1993 incident where Charles Tone Eagle and John Boney, two indigenous men were entrapped by two Minneapolis police officers in the trunk of their cruiser, who took them captive, drove erratically enough to cause injury, and abandoned them by a hospital (Weisman, HRW). Towards the car is riding a nude native woman, again riding bareback astride a black-spotted cream-colored horse. Three chickens, a repeated motif in Denomie's paintings, peck at the ground in front of the "Fort".

The middle right holds several figures. Left to right, top to bottom, we see a bald catholic priest, pantsless, gripping his penis through his tunic with his right hand, and holding a cross up, level with his head, in his left hand. He wears his socks and shoes.

This is blatant reference to sexual abuse in residential schools by the Catholic Church. To the right of the priest ride three native figures astride horses, the leftmost smeared with three streaks of red, perhaps blood, perhaps war paint, more likely the hand symbol of the Missing & Murdered Indigenous Women & Girls (MMIWG). The rightmost native figure throws up their hand in a peace sign, but their hand has been painted white, almost meshing into a rabbit figure. To this group's right rides a native man astride a tractor, beaming a great smile. His legs are spread, straddling his undersized gray farm vehicle. Underneath these groupings is a white farmer, his eyes nearly bulging out of his oversized head. He wears an undersized hat, and seems to be walking straight downstage towards us, zooming past another repeated chicken. He symbolizes the tension of relations between the colonists and the Dakota during the poor crop season of 1862, where natives were told to "Eat Grass" (Weisman). The final figure on this right middle side is a man wearing a stereotypically Asian reed hat, running downstage pulling what could be a rickshaw, but his towage is obscured; out of frame.

The middle center holds two native figures astride a yellow-cream horse. The horse has a black circle for an eye and an exaggerated smile, bearing white teeth.Following this horse are two more horses, both with riders. A black horse bears traditional native designs, perhaps the horse itself has been painted upon. It is shaded using blue, which brings to mind the comic tradition of shading black with blue. This horse also bears a shiny white grin. Astride this animal sits a native figure whose head has been replaced with a stylized, scaled-down buffalo or bison head. One of this figure's arms grips, or is meshing into the horse's mane, while the other is at an angle behind them, actively ready for movement. The final horse, a rearing white horse, is bucking its rider, a native man wearing traditional headdress, a beaded torso-covering, and holds a tan hide shield bearing an eagle symbol. The horse's right foreleg, its upstage leg, seems to be bleeding; its hoof might be missing. The horse's mane features stripes of color mirroring the two rivers, Minnesota and Mississippi, as well as a black streak symbolizing perhaps pollution or over-fishing. Notable too about this white horse is it finds itself on the opposite shore of the Mississippi River, the yellow river in this painting, placing it in Saint Paul/Ramsey County rather than Minneapolis/ Hennepin County, where the rest of the scene takes place. The only accompaniment this horse finds is a barely-visible blue rabbit, leaping up towards its behind; perhaps this blue bunny has caused the white horse to jump over the river.



In the final figures, on the left bottom, Denomie has again invoked art history, showing us American Gothic being photographed by Edward S. Curtis, author of The North American Indian and perpetuator of the "dying race" myth; Denomie gave him the modern role of documentary filmmaker. His back is to us, and on his vest is printed or written the words "38 and two more", undoubtedly a direct criticism of Abraham Lincoln's ordering the deaths by hanging of 38 Dakota men in Mankato Minnesota at 10:00 am on December 26[1], 1862. (Broadly, there are 38 figures within the painting, signifying these same 38 Dakota men. [Weisman]) Curtis's weapon to gain these "two more" is not the noose, however; Curtis' weapon is an old fashioned camera pointed at a native couple in the American Gothic pose, "shooting" them. Revealing to the western world broadly, to painters like Delacroix, this "primitive race".

[1]Imagine that: 1862, cold winter in pre-central heating Minnesota, you celebrate the birth of Christ around a fire, break bread, drink wine with your loved ones, and go to watch the government break necks the day next.

Like the Gothic, the man holds a pitchfork, however Denomie's farmer, who wears no glasses and bears no resemblance to the testicular man in Wood's piece, has stuck a blue fish, perhaps symbolizing western pillaging of the natural world, perhaps a primitivist appropriation, that Curtis deemed (rightly so?) that Indigenous people are closer to nature. The faces of these natives are still and unrendered, as is the rest of the painting. A criticism of the white man's view and fetishization of nativity and indigeneity, the camera was often used by white settlers and colonists to show off this "dying race".

Now Bdote, now the river's confluence. The Dakota, as part of the Seven Council Fires, hold oral tradition which states "the mouth of the Minnesota River is precisely over the center of the earth and that they occupy the gate that opens into the western world." (Riggs) If we are to hold this as fact, then the gate of the western world has been locked by a colonial fort (and now an international airport, undisclosed in this painting save perhaps the clouds or the nuclear smokestacks), a castle, essentially, whose prison cells have housed those deemed by the colonial powers to be dangerous or criminal, notably the 278 Dakota people who were interred there(USDakota). By deeming this scene as "an attack", Denomie tears away the polite facade of the white perspective; a gathering of people of color being deemed as dangerous, as in his 2009 piece "Casino Sunrise" where he depicts a three-headed figure with differing tones of brown skin holding guns, wearing a shirt which reads "Native Mob". In "Attack", there are no obvious shots being fired, no guns truly drawn. The only truly perceivable armature is the bottom-right Equestrian figure's shield; a defense piece.

We cannot see the confluence, we cannot see the true Bdote within this piece; Bdote is out of frame. Is the artist suggesting the spiritual power of the confluence is gone now, or that it must be sought out by doing something like breaking the western convention of picture framing? What we can see of Bdote is its immediate precipice. The left part of the center bank, which actually sits on Pike Island, (the entirety of the piece does, yet Fort Snelling itself has no modern emplacements there), is dark blue, with the faintest suggestion of reed or plant growth, painted with light strokes. The right plant growth is green and more clearly readable as a vegetal mass. A figure rises from this mass, not a human figure but that of a black bird with red wings. This is asiginaak, red winged blackbird, who in oral tradition, was struck on the wing with a thrown shell by an angry Native world-arsonist, causing its wings to bleed. "Ku nam wi cu" asiginaak cried, "The world and all is going to burn!",

> "Now when people saw the marshes burning, they quickly ran down and killed game which had been driven from it by the fire. Then they said to the angry man, "Because you put fire in those tall weeds, the deer and bear and other animals have been driven out and we have killed them. You have aided us by burning them."(Chitimacha)."

This story comes from the Chitimacha tribes of the Louisiana area, but its message is no doubt clear and applicable to all peoples, all tribes: Destruction by fire, machines and machinations, the thrown tool by an angry man, caused the breaking of peaceable indigenous society. Reaction to Western inflammation, infighting and difference in peaceable strategy caused tribes to fracture. Asiginaak represents, to the Ojibwe as it should to all, willingness and ability to change; adapt to new and difficult situations, choose your path, however many rivers or forts or fires be in your way. (Ouitinen)

So we find Jim Denomie's path; which took him to the Creator March 1 of 2022, snaked along the confluence at Bdote in "Attack on Fort Snelling Bar and Grill" (2007), stood fast in solidarity at Standing Rock in "Dog Day Afternoon" (2018) and "Wounded Knee" (2018), and boldly and blatantly confronted sexual abuse by the Catholic Church in "Communion' (2014). Jim Denomie took flight and soared along his own path. He shows us a legitimate view, at large scale, the effects of the genocide against Indigenous peoples of Turtle Island by the government of the United States of America.

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## Additional Reading:

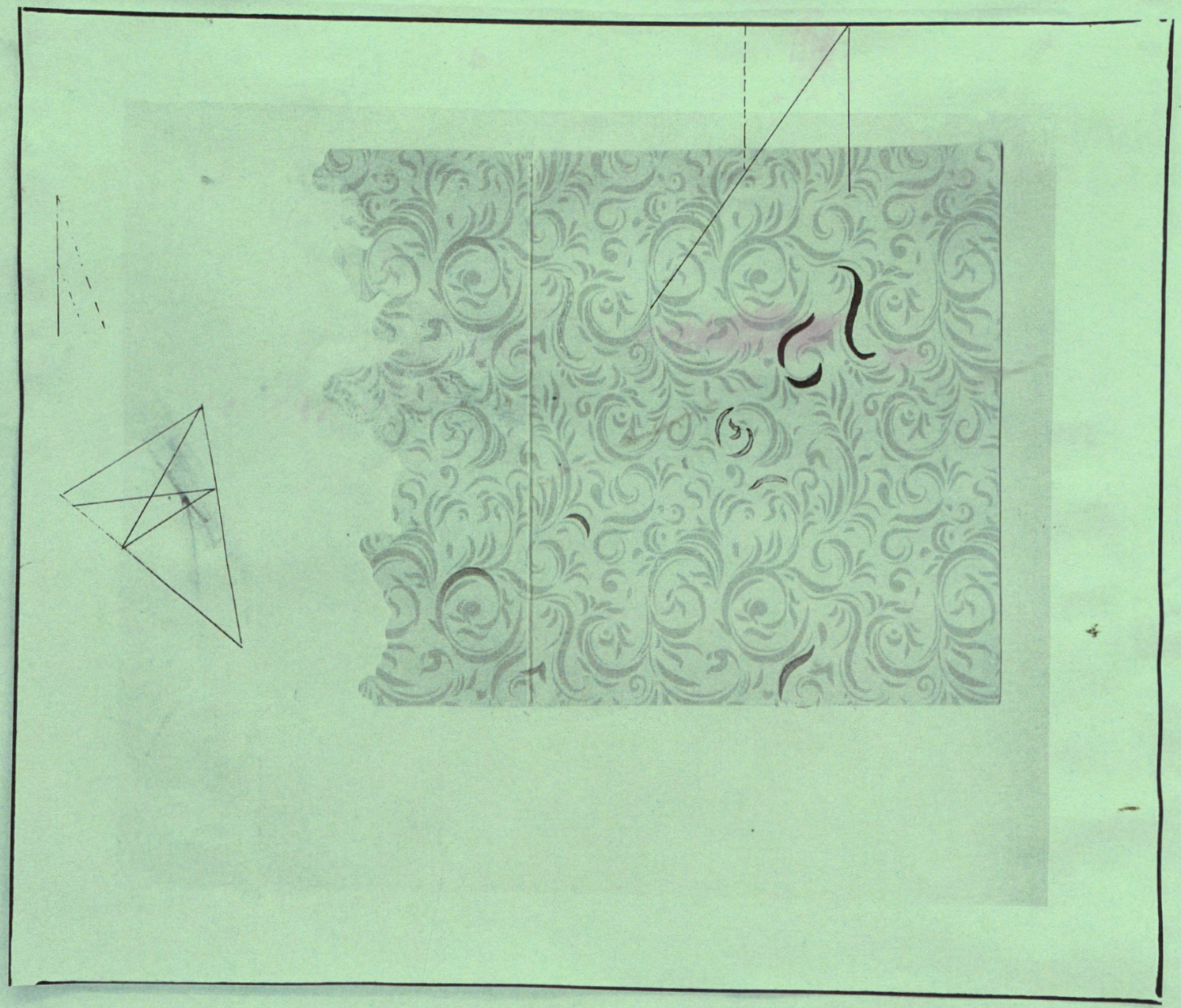
A Legal Analysis of Genocide : https://rb.gy/i2nz5y
RECLAIMING POWER AND PLACE: https://rb.gy/10t48d

## Suggested Donation

Minnesota Indigenous Women's Resource CenterMission Statement:

MIWRC works in collaboration with the community to build intergenerational hope, health, cultural prosperity,and education for American Indian Families.

Yufei Li



shot by Sadie Withers

# CRIT CLUB
# 23.02.2024

*painting by rawnak*

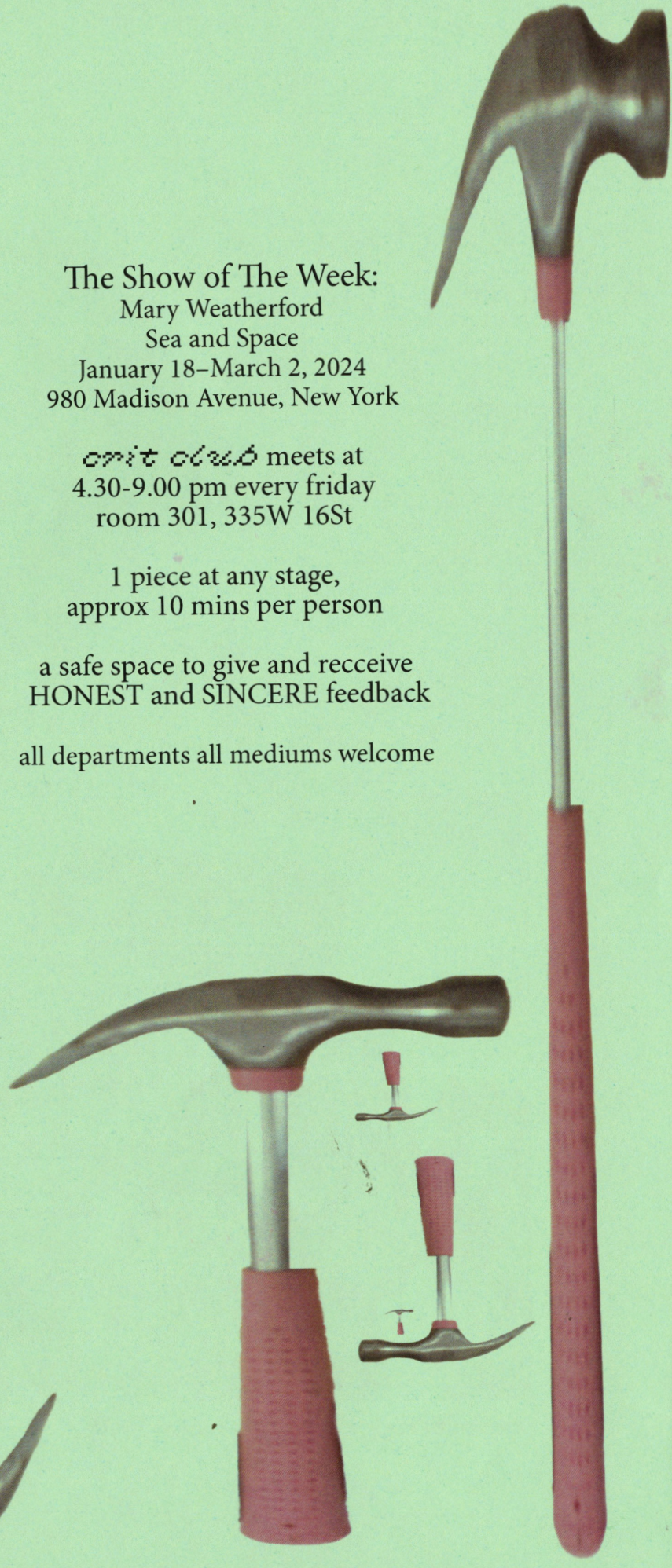
The Show of The Week:
Mary Weatherford
Sea and Space
January 18–March 2, 2024
980 Madison Avenue, New York

omit club meets at
4.30-9.00 pm every friday
room 301, 335W 16St

1 piece at any stage,
approx 10 mins per person

a safe space to give and recceive
HONEST and SINCERE feedback

all departments all mediums welcome



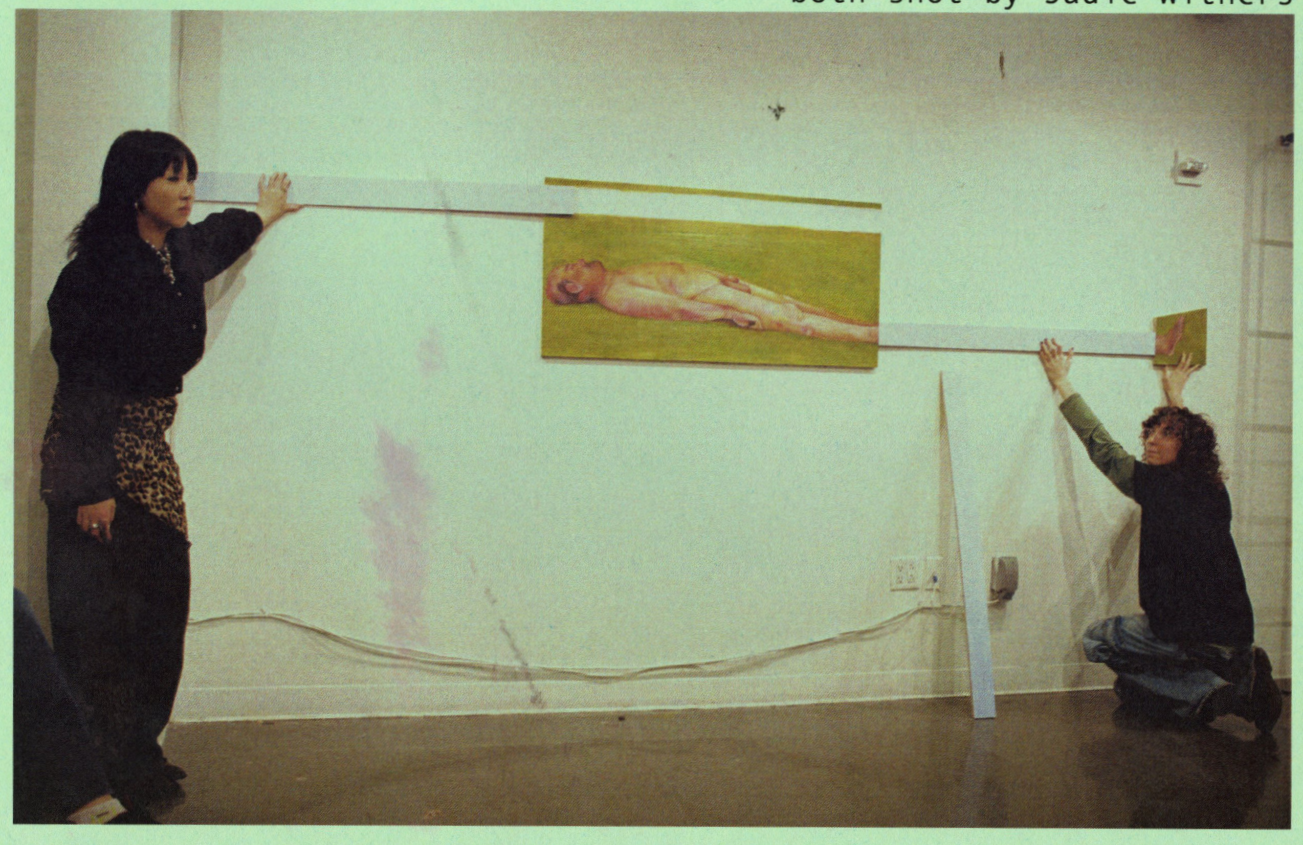
*navnak* presenting her piece

*isabella* presenting their piece

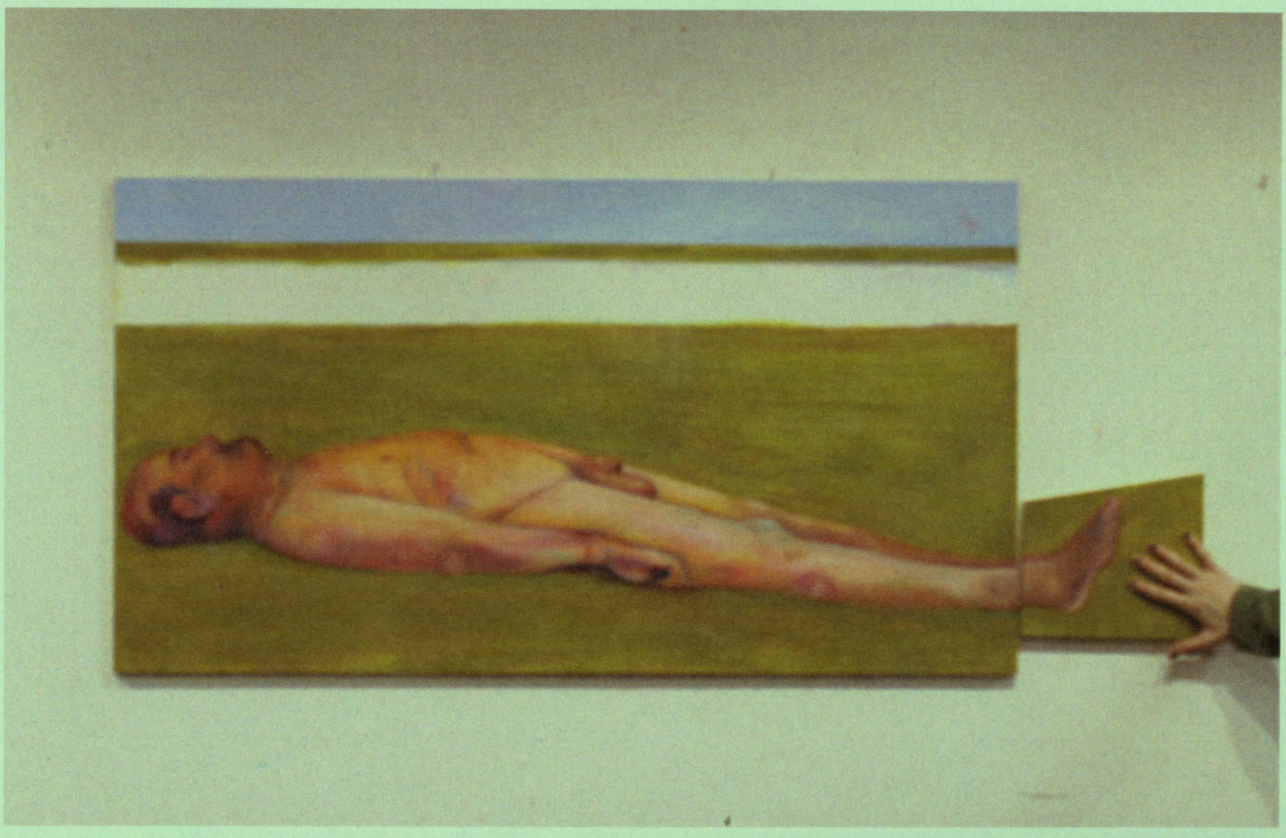
both shot by Sadie Withers

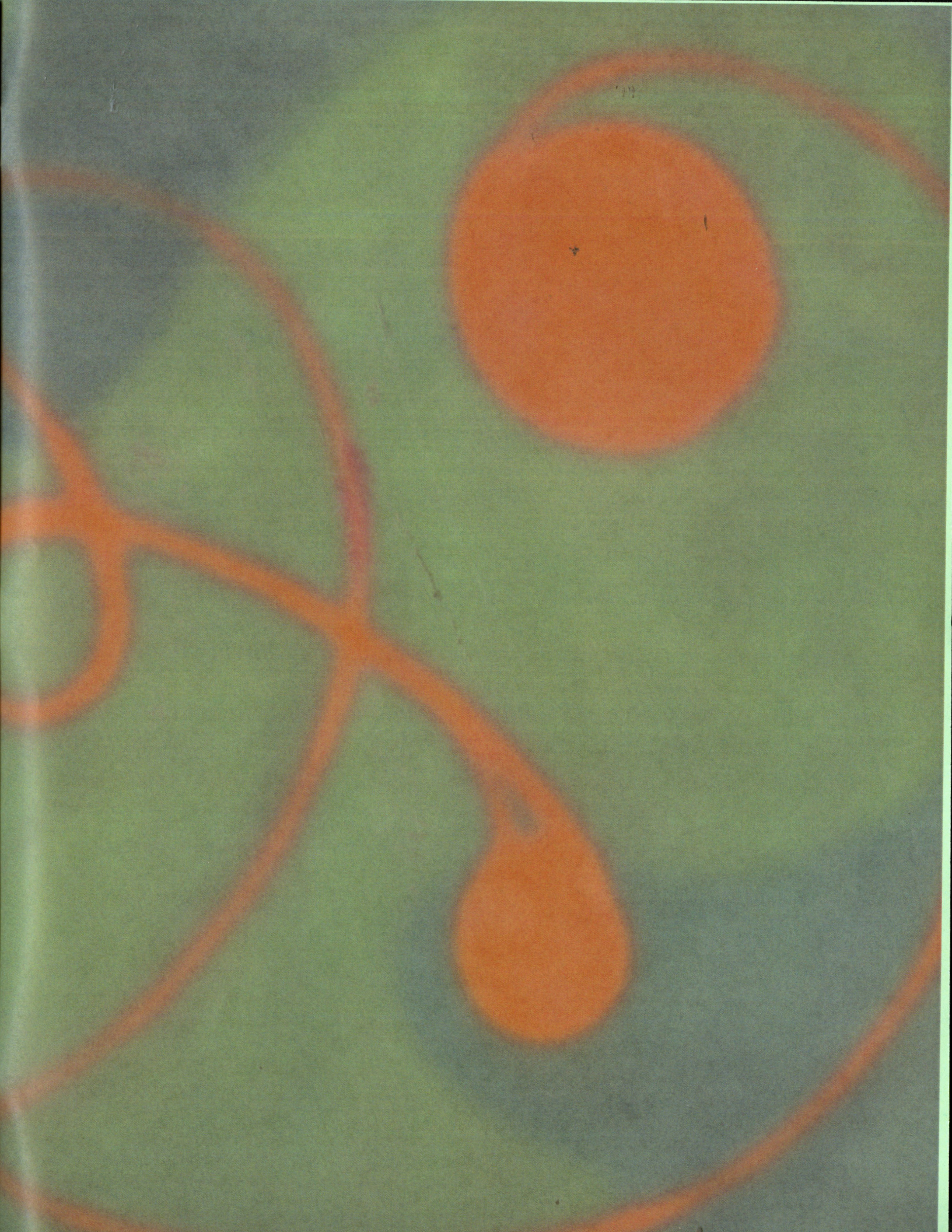
*prince* with their painting, performance art.

both shot by Sadie Withers



*aden* with their piece, discussing different ways to install it.





# acknowledgements & credits & thx

{{typefaces used

*bianzhidai* by Xiayuan Gao, notyourtypefoundry
notyourtype.nl

kaerukaeru by Isabella Motz
both downloaded from velvetyne.fr, amazing website for open-source fonts. amazing collective in general.

+ Andale Mono}}

you're probably reading this zine from unceded lands, specifically the Lenapehoking or the Land of the Lenape. The main Lenape meeting place, the Kintecoying or "Crossroads of Three Nations" was located near Astor Place, just blocks away from SVA's present campus, before their forced migrations which began in 1626.

The Lenape are a diasporic people (which includes five federally recognized tribes -The Delaware Nation, The Delaware Tribe of Indians, Stockbridge-Munsee Community, Munsee-Delaware Nation, and Moravian of the Thames First Nation; and the five state recognized Delaware Bay tribes in New Jersey and Delaware) that continues to live here in close connection with their land. This is is a living acknowledgement that recognizes that New York City has one of the largest urban Native American and Indigenous populations in the United States

this acknowledgment is partially informed by the SVA library's acknowledgement, and I do not rlly trust this zionist capitalist cop-loving school. I will be in contact with the Indigenous club soon. it is also informed by LaGuardia's acknowledgement. I appreciate their approach.
https://guides.laguardia.edu/first_nations

i recommend checking out
native-land.ca
<3

\\
i would like to thank everybody who submitted, supported this zine. You guys come to my head as I'm designing this zine and I push myself more with that passion. so thank you!!\\

hope everybody just rests, gets energy this spring break. see you soon!
-namise
//

[NO BUY GROUPCHAT]
the circulation is a group for passing down/ trading clothes, art materials, kettles, whatever you have.

shot by Sadie Withers

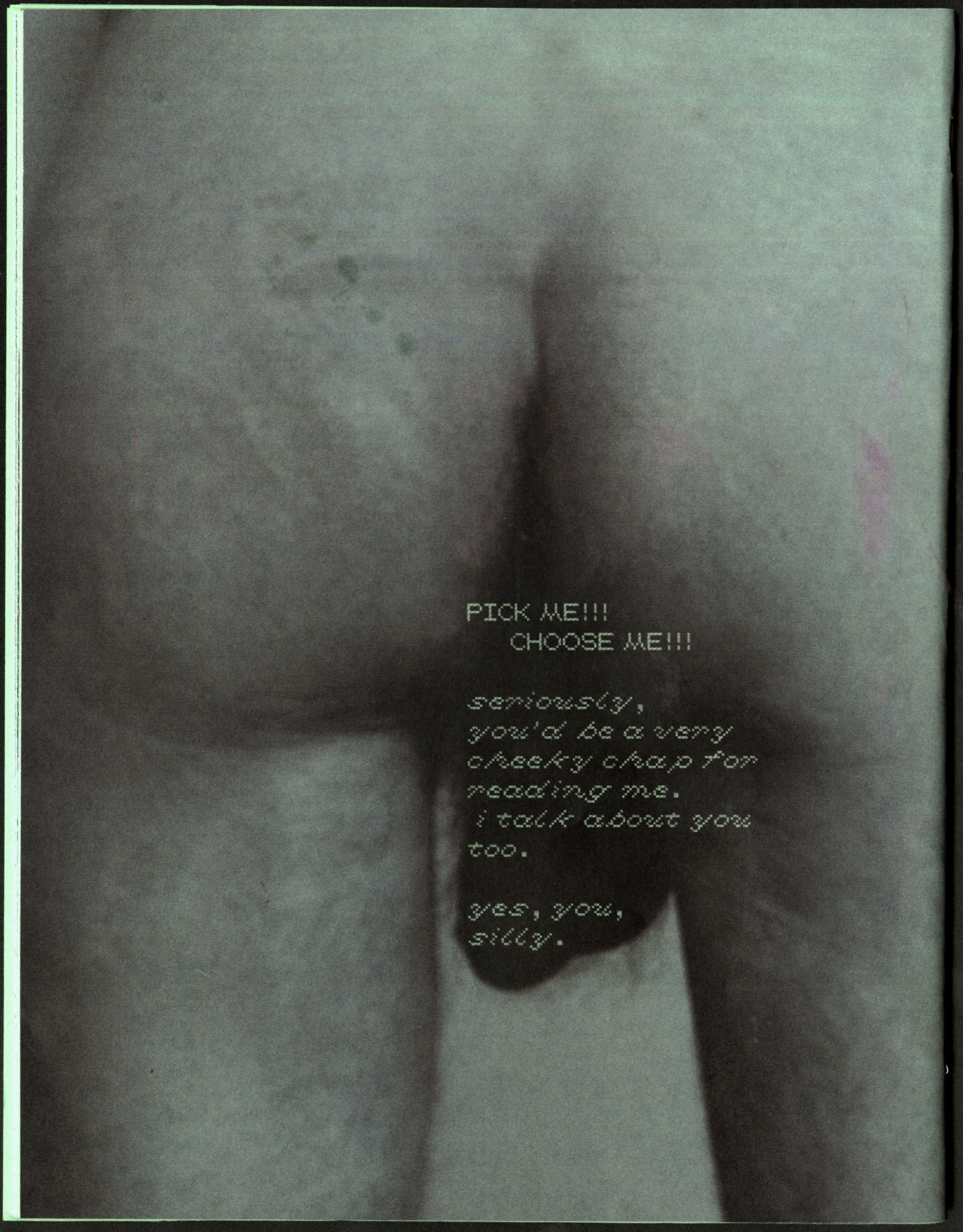
We're looking for covergirls!
girldicks and boyclits are welcomed<3

submit to our zine aswell!!
<33!!1!! <3

*contact critomis:*

critoriszine@gmail.com

no hierarchies for us pls.


PICK ME!!!
CHOOSE ME!!!
seriously,
you'd be a very
cheeky chap for
reading me.
i talk about you
too.
yes, you,
silly.